DOCUMENT RESUME

ED 218 868 EC 143 133

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TITLE Enhancing Learning for the Handicapped Through the Arts.
INSTITUTION Kent State Univ., Ohio.; Ohio State Dept. of Education, Columbus.
SPONS AGENCY Cuyahoga Special Education Service Center, Maple Heights, OH.; Mid Eastern Ohio Special Education Regional Resource Center, Akron.
PUB DATE 82
NOTE 109p.; Financial assistance was also provided by the Cuyahoga Special Education Service Center.

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Art Activities; *Art Education; Community Programs; Dance; *Disabilities; Drama; Elementary Secondary Education; Language Arts; Learning Processes; Movement Education; Music; Severe Disabilities; Visual Arts

ABSTRACT

The resource guide for Ohio teachers provides information in incorporating arts in the curriculum for handicapped students to enhance learning in all areas and to introduce/extend appreciation of their own and others' artistic expressions. The guide is divided into six sections. Section I addresses creative use of language, music, dance/movement, drama/theater, and visual arts/media; goals of the arts in education; and using arts to meet the needs of severely impaired children. The rationale for the arts in the learning process is presented in section II in terms of development vs. deprivation, a neuropsychological perspective, a socioeducational perspective, and the teacher's perspective. Guidelines for conducting arts activities in the classroom and offered in section III. A fourth section describes a process approach for learning in and through the arts. Section V gives specific suggestions for infusing language arts, drama, visual arts, dance, and music in the curriculum. The final section considers the use of community resources. (SB)

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ENHANCING LEARNING FOR THE HANDICAPPED THROUGH THE ARTS

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This booklet was developed as a result of the joint efforts of the Ohio Department of Education and Kent State University for the purpose of providing a resource for teachers. Financial assistance was made available through the Mid-Eastern Ohio Special Education Regional Resource Center and the Cuyahoga Special Education Service Center. The positions expressed herein reflect the ideas of the writers and not necessarily those of the Ohio Department of Education, Kent State University or the Regional Resource Centers.

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PREFACE

This resource guide was developed in response to a need arising from teachers who have become aware of the potential of the arts in the education of handicapped children and youth. The arts in the curriculum can serve to achieve two major objectives for students: to enhance their learning in all areas of the curriculum, and to introduce or extend their understanding and appreciation of aesthetic expressions emerging from themselves and/or others. At the present time there is an increasing opportunity for the handicapped to experience the joy of the arts as a participant and/or consumer during their schoolage and adult years. Much of this can be attributed to the removal of many physical and social barriers, and the results of brain-learning research.

Arts experiences, whether in one form or in combination, can allow the learner the opportunity to make connections within and outside oneself by involving all areas of intellectual, social, physical, emotional, and aesthetic development. All persons, whether impaired or not can benefit from a multiple talent approach to learning. Taylor (1968) suggests, that by using children's varied talents 90% of them will be "above average" in at least one achievement area. He categorized children's talents

areas to be academic, creative, communicative, planning, forecasting, decision making, and others. The arts offer opportunities for learning independently as well as for enjoying cooperative social experiences.

Arts for the Handicapped in Ohio, Position Paper (1980), identified five crucial needs:

1. Increased arts opportunities for handicapped persons;
2. Improved professional preparation and expanded inservice opportunities for personnel providing arts services to handicapped persons;
3. Continuous dialogue among practitioners, researchers, decision-makers and handicapped people;
4. Conducting, collating, and disseminating research regarding arts experiences for the handicapped; and
5. Application of research findings for the improvement of arts services and programs for handicapped persons.

This booklet responds to some of those needs for Ohio's teachers committed to the education of handicapped children and youth. It is designed by the authors as a resource guide to be used in conjunction within a workshop format along with elaboration, illustration,

demonstration, and hands-on experiences. In no way is the material presented to be considered comprehensive, nor to convey that there aren't other points of view. Attitudes of openness and flexibility are what gives creativity and imagination nourishment.

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THE ARTS

CREATIVE USE OF LANGUAGE, MUSIC, DANCE/MOVEMENT, DRAMA/THEATRE, VISUAL ART/MEDIA.

When we discuss "the arts" in this booklet we are referring to music, dance, drama, the visual arts and the sensitive use of language to communicate or express ideas, knowledge and/or perceptions about the world around us or within us. The range of musical "language" includes chants, songs, instrumental sounds, found sounds and silences. Each of these can be explored and experienced. They can be sequenced, patterned, or given form in a composition.

The material of dance is motion and stillness. The instrument of dance is the human body and all it's parts. In dance we explore and experiment with the possibilities of motion inherent in each body part and the possibilities of motion of the body as a whole in place and in space, in varying time, with degrees of weight, and with degrees of freedom or flow. The language of music and dance may not always tell the details of a story or idea but they will convey the energy, order and feeling.

Drama involves movement and stillness in the forms of gesture, mime, locomotion and posturing. The voice,

and the imagination are primary tools of drama. The range of drama experiences includes dramatic play, informal (non-audience oriented) drama, pantomime, story telling, puppetry, choral speaking, dramatic reading, and formal theatre. Theatre is audience oriented and most often encompasses aspects of motion, visual arts, language, literature, sound and silence.

The forms of visual arts include drawing, painting, sculpture, ceramics, printmaking, collage, slide and video/film making, and photography. In addition, we include the areas of architecture, environmental planning, advertising, crafts and the design of all objects we use in our daily lives. The important qualities of the visual arts include line, form, size, color, texture and value (light and dark) and the planned interrelationship among them. Each of these elements can be explored in each visual art form, alone and in relationships. The organization of the elements in a medium communicates or expresses ideas, feeling, and knowledge.

The creative use of language produces poems, literature, stories, songs and scripts for plays, films, slide shows, video, and audio broadcasts. The sound of words, the meaning of words, their positioning and punctuation affect communicative and aesthetic involvement of an audience or reader. The purposeful creative use of language can create images, sounds, smells, and feelings in the receptive

mind.

Through the arts the learner participates in linguistic, visual, auditory, and kinesthetic learning experiences. They involve the child in both creative and logical problem solving. However, when teaching the arts or teaching through the arts it is important to understand and work with the specific goals of the arts in education. Knowing these goals can expand one's thinking as one interrelates the arts and non-art curriculum.

GOALS IN EDUCATION.

The goals of the arts focus both on creation within the art form and on critical or reflective response to the process and product of creative experiences. Children need the opportunity to gain more specialized skills in several art forms in order to meet the increasingly exacting standards they set for themselves as they grow and learn. This comes through exposure to, and problem solving experimentation with the tools, instruments and media of each art form. The arts are a way of knowing about oneself and the external world. Knowing in the arts comes through the use of sensory data. The child uses what has been experienced, heard, seen, touched, smelled, and tasted to create in the arts while assimilating the sensory experiences. The arts involve ideas. They

are food for the mind as well as the heart. Experiences with the arts need to be on-going at all levels of learning.

The first goal, that of personal fulfillment and development in the arts, is partially met as students learn to express personal ideas, feelings, and values through various arts forms. They must also learn to look and see, hear and listen in a special way in order to value, and cherish and critically respond to the creative product of self and others. A method helpful to develop this goal is discussed and appears in Section 4, under the topic of A Process Approach.

The second goal is to bring students to a better understanding of their artistic heritage. This includes the works of artists, composers, writers and critics, architects, choreographers, and craftsmen of the past and present. How does the work of art relate to the time and place? How do professionals in the arts fields express themselves through their disciplines and how do arts scholars respond to the arts? From where do the ideas for dance, sculpture, painting, music, and literature come? How do critics perceive and describe, interpret and evaluate the visual and performing arts? Children need to be exposed to reviews about the arts that are available in local newspapers, and on radio and television. They should have opportunities to experience through their senses the works or reproductions of professionals.

Through this approach the ability to make aesthetic comparisons between oneself and a critic can develop.

Understanding the role of the arts in society is the third goal. It is concerned with how peoples in different societies or social groups of the past and present have expressed their values and beliefs through the arts. In this context, children and youth first need to develop an understanding of the vital life-giving function of art, music, dance, and drama in tribal societies, and the expressive, functional or entertainment purposes of the art forms we encounter in our daily lives. How are the arts used to express social values and beliefs? How are the arts used to express changes in social values and beliefs? How do the technologies of culture affect its artists? The second focus of this goal is on recognizing the diversity among ordinary people in their responses to works of music, art, dance, drama, film, and television. Why do people buy particular designs in utensils, furniture, cars, houses, and so forth? What makes an advertisement effective? Children need to listen to the opinions of others, take surveys and read opinion polls on movies and television found in local newspapers. They can then compare their responses to the work of artists, composers, choreographers, writers and filmmakers as well as actors, dancers and musicians with those of other people in their environments and those

found in newspaper reviews or on television.

The goals of education in the arts, as have been outlined, follow those found in Planning Art Education (1977) in the schools of Ohio. The specific goals of music education in Ohio, which appear in A Guide for Planning Musical Experiences (1980), are very similar. Both of the documents, written by the Ohio Department of Education, can be found in all Ohio school districts.

GOALS FOR MUSIC EDUCATION

The purpose of constructing comprehensive music education programs is to provide students with many opportunities to develop:

1. sensibilities to music, through consistent interaction with the basic components of music,
2. abilities to make informed choices about music,
3. abilities to translate traditional and graphic symbols into musical sounds with accuracy and expression as group members or independently,
4. positive attitudes toward music,
5. an appreciation for their musical heritage,
6. an understanding of the relationships between music and the other arts and disciplines,
7. an appreciation for the role which music plays in understanding other peoples and cultures.

If music education is to become comprehensive in nature, it is essential that curriculum designers and teachers plan with these seven

goals in mind. (p. 4)

As can be seen all of these goals fall into the previously described categories for the arts in education.

The goals of the arts in education programs for handicapped children and youth are the same as the goals would be for the non-handicapped. However, individualized planning and assistance need to be considered for developing skills, understandings, and appreciations. The arts in education curriculum must begin where each child is developmentally. For some this may mean developing an awareness of sound, color, texture, motion or gesture; for others it might be working on the level of imitation and echo; while for the rest, the activities may tend to focus on the level of self initiation, using imagination, creativity, and critical judgement. The curriculum must challenge and develop each child to the limits of his/her ability. Learning should focus on the <u>meaning</u> of each art and <u>communication</u> through the art. The methods of instruction will involve the students in: communicative self-awareness, speech and sound production, gross and fine motor movements, eye-hand coordination, rhythmical, visual and aural perception and production, cooperation, concentration and memory, and creative as well as recreative fulfillment. But, the goals of the arts in education curriculum remain the same for all children.

THE ARTS AND THE SEVERELY IMPAIRED CHILD

This section focuses on meeting the needs of the more severely impaired child. The goal of personal development and fulfillment in the arts is emphasized with this population. Learning begins with the stage of developing awareness and concentration and moves to the stage of imitation. The more developmentally delayed child needs many experiences on these levels but many can and do reach a level of self-initiated creativity.

The Stage of Awareness

Before learning in any art area can begin the child must be made aware of and be able to attend to the basic elements of the art form. In music the child must learn to attend to sound as perceived through visual, auditory and/or kinesthetic senses. In visual arts, the child should be made aware of texture, shape and color. These must be attended to through visual and/or kinesthetic senses. Awareness of motion and stillness for dance can be developed along with awareness of sound and silence in music.

During the time when awareness of the elements of the arts are developed a basic pleasure and trust must be built. The child or youth must learn to trust the teacher as the teacher uses physical guidance to direct the child's hands to touch, to move, or to play. An

environment which is predictable and attractive, not demanding or threatening is essential.

The teacher guides the child's awareness and explorations. The child learns he can make the sound on the instrument, press the line into the finger paint, move his head to the music. He learns what parts of him can move and how, what paint, clay, paper, plastic and water feel like. He learns he can push a tube of frozen tempera paint across paper and make a red line or he can move a paint brush across paper to do the same thing. He learns that the sound he makes on the drum differs from the sound he makes with the bells.

Gradually the child should build preferences. The teacher must be aware of the cues of pleasure and displeasure. These include both intentional and unintentional signals. Reflexive movements, smiles, cries and body positions indicate preferences. Touching cues, gestures of manipulation with or without objects or getting object or associated object cue the teacher about preferences.

At this stage of awareness the teacher will be trying to bring the child to responding independently to the sounds, instruments, and materials of the arts. He should be learning to identify and differentiate and to touch and explore. Through brief instruction periods over time, the child or youth will begin to independently

respond. To "dance" with body parts when a record is played, to match colors, shapes or sounds. The teacher will often be using physical guidance of the child's hand or body part just prior to allowing the student to independently respond on his or her own. When independent response is achieved learning begins to take the form of imitation.

The Stage of Imitation

It is essential during this stage that all learning be carefully sequenced. The student's trust, confidence and pleasure must continue to develop. He must gradually learn to control his environment, to be organized and venturesome. He must begin to learn that he is a unique special individual. He must gain self-confidence.

Techniques of mirroring, shadowing and I do - you do are used in this learning stage. Through this the student learns what his body can do and he begins to build skills. Verbal/sign links for what the child is doing and for various tools, instruments, equipment and body parts should be developed. The teacher should encourage partnering and sharing first with him/herself and then with peers.

In the cueing hierarchy the child should be led from direct imitation to being able to respond in a known way when touched or pointed to. Pictures or symbols can then

be used to cue or give direction to the child. In music picture notation or color notation can be followed. Sequences of pictures can cue directions for art, words of a song, or movement cues for a dance exploration.

Specific performance objectives are not always productive at this stage. Children learn from within. The teacher motivates, guides, facilitates, directs and instructs. The student may solve a problem or be able to do some activity one day, but have to start over to learning it again the next. In art the student is learning to control media, varying speed, pressure and direction. He should be making special things for special occasions. In music he will be learning to play simple instruments, to sing simple melodies and do easy musical games. The child should be moving and exploring the motion of the body and its parts. Simple stories, poems and songs from good children's literature should be a major source for sound motifs, movement sequences and art ideas. Experimentation and invention must be encouraged. Independence and cooperation are being developed. When the student can function independently, following directions, chaining and memorizing several behaviors or directions whether signed, pictured or gestured, the child is ready for self-initiated creation or invention. This begins stage three.

The Stage of Self-Initiation and Invention

The child at this stage is ready to become a valued and valuable member of a group. He is learning to share, control impulses and expect consequences for rules broken. He can participate in group signing, group mural making, and instrumental experiences. He uses the information he has, makes choices, and is able to generate some unique original ideas as his experience grows. Much of the material of this booklet is directed toward the child or youth at this developmental stage.

PERSPECTIVES OF THE ARTS IN THE EDUCATION OF THE HANDICAPPED

In this section the rationale for the arts in the learning process will be considered. The educational literature gives varying viewpoints. Historically we have come through periods of time when one viewpoint dominated others. We have included in this booklet several perspectives. Each of them has importance and relevance to educators and is important to children.

DEVELOPMENT VERSUS DEPRIVATION*

The uniqueness of human beings begins at conception and continues life-long. Individual differences are noted in genetic endowment, neurological development and processes, and life's experiences. Further, not all follow the same rate and course of development. Many factors influence what we are and what we may become. Poor nutrition, accidents, disease, and deprivation can adversely affect

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* Contributed by: Ronald D. Price, Ph.D., Department of Special Education, University of Toledo

the maturing human. Conversely, we know that intellectual stimulation and interaction with the environment are necessary for learning to occur. Individuals following a different rate and course of mental, physical, social, and emotional development are often labeled handicapped, disabled, or maladaptive.

Recent research has revealed considerable information regarding how the brain functions. The left hemisphere of the brain is essentially analytic. Segmented information is processed by comparing or contrasting it with previously stored information. For most people, particularly those who are right handed, the left hemisphere is dominant for language. The right hemisphere, however, is more wholistic or gestalt in function. Unlike its counterpart which employs facts, logic, and analysis, the right hemisphere is more global in approach and processes information related to affect and visual-spatial issues.

Consider where emphasis is generally placed when planning curricula for disabled students. The left cerebral hemisphere, for most people, deals with academic skills and facts. To concentrate exclusively on academics without considering the "human right-side" is a form of deprivation. For the disabled, it is particularly important that we consider total development.

Who are the disabled? Essentially, they are those

who differ significantly from the norm. Their development is marked by irregularities in mental, physical, social, and emotional maturation. They reach developmental milestones at different rates and in different ways. Why are the arts of importance in their development?

The arts capture all that is unique to the human experience. Emotion and intellect are equal in the processes of creating and recreating. The arts provide unlimited opportunities for the disabled to increase awareness of self and knowledge about the environment. Arts activities enable participants to express themselves, explore, discover, and make decisions. The repertoire of communication skills can be expanded from spoken and written language to include mime, gesture, sound, movement-dance, manual language, and ideographic-pictographic forms of expression. In an arts program which focuses on participation and process rather than product, specific predictable outcomes can be realized. Cognitive, social, and physical benefits may be observed. More importantly, however, the arts can provide the disabled with a dimension of life that is so essential to psychological well-being: success.

The behavioral sciences have developed strategies that can be effectively adapted to the arts for the disabled. Foremost of these are diagnostic-prescriptive techniques

and task analysis. By utilizing assessment and observational data, it is possible to design and implement arts experiences which match abilities with appropriate experiences. Such a goal is not a dream. If we are concerned about the disabled reaching the level of self-actualization, then we must avoid possible deprivation.

A NEUROPSYCHOLOGICAL PERSPECTIVE

Discoveries and inventions, such as penicillin, the telephone, television, computer education, tend to have a major impact on people. Now brain research, in particular right- and left-brain thinking, has become a very provocative topic. The implications of the research for education are profound.

The largest part of the brain, the cerebrum, is composed of two hemispheres. Research findings indicate that they operate in different styles of thinking and perceiving. Each person tends to respond to situations in a characteristic manner reflecting their particular orientation. In Western society the left hemisphere style is more valued. It is involved with verbal, sequential, analytical, mathematical, rational, and logical functions (Orstein, 1972). Persons with this preference do well in the 3 R's. Most people tend to use this side more often than the right. On the other hand, the right hemisphere is visual, spatial, imaginative, intuitive,

and primarily non-verbal (Orstein, 1972). These persons "talk pictures", respond best in the arts and in athletics, enjoy working in groups, don't process sequential orders well, and need affirmative commands. The right hemisphere appears to integrate the rational left in developing responses. Some people are more balanced in their use of the two hemispheres. It was Roger Sperry's work (1968) on split-brain patients (those whose connection between the two hemispheres, the corpus collosum, was cut) provides major evidence of how these two hemispheres operate. Most people use both halves, but based on the task, one side takes over. How we think does affect our behavior.

The implications for education are numerous. One consideration is maturational differences. Since it is generally accepted that females mature more rapidly than males, there is a need for differences in educational practices. Although the objective in education is to balance both hemispheres, the corpus collosum (the bridge) isn't always ready. For example, the "bridging" occurs earlier in females (C.A. 4-7) than for males (C.A. 7-11). Male's slower maturation gives them more time for differentiation and organization before the connection is made. This event is believed to account for the greater spatial ability in males. Teachers need to promote right brain learning activities particularily for those students experiencing learning difficulties. Right brain learning

is achieved when the teacher is flexible in practices, provides a non-threatening environment, and encourages sensory exploration and divergent thinking through inquiry. Chall and Mirsky (1978) indicate the following four points based on the neuroscience findings: teachers have a crucial role in the development of the brain; the timing of certain educational experiences need to be recognized; certain experiences need to be given priority; and a fuller understanding and intelligent application of the importance of hemispheric lateralization of the brain (differences and relationships) is needed.

For the student with handicapping conditions, the options of alternative instructional practices offer considerable opportunities for the otherwise limited child. Students who experience difficulties in academic skills (primarily left hemisphere dependent) can now achieve through the arts which involving right-brain processing. When appropriate activities that match the learner's style are offered, achievement and self-worth can be realistic expectations.

A SOCIO-EDUCATIONAL PERSPECTIVE

As teachers of handicapped children we can well appreciate many concerns we all share when planning for the education of children limited intellectually, emotionally, sensorily, physically, or by their health.

We tend to think frequently of what they can't do and yet know learning is possible. We question how much, when, where, what. What is the key to "turning them on" and "tuning them in"? We are concerned about attention, responses, retention, etc. Possibly you are thinking about the idea proposed in this booklet--how do the arts fit into all this.

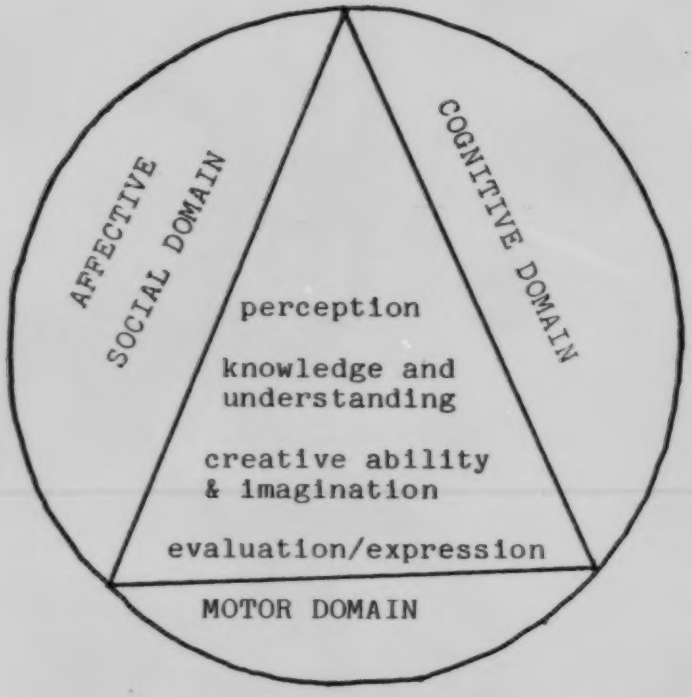
We would like to share with you an idea that has and is affecting many students today--handicapped and non-handicapped alike--it is learning through ones' talents. Strange? Not really, because this is what all of us do if we can. Gordon (1967) reported a Utah program based on an idea that if we as teachers would offer and recognize the value of multiple ways to learn, up to 90% of the children would be above average learners. Another source of assistance is becoming more available to students--that being alternative methods of processing our experiences through the right brain hemisphere. Learning can be enhanced by allowing a "fit" to be established through talents. The key to enhancing learning in all areas of the curriculum is through opening the processing options to fit the student's "learning style". Figure 1 identifies an overview of interacting components.

Modalities refer to the channels through which the learner receives data from the environment. For the chid limited in some degree in one or more of these, he/she

Figure 1

AN OVERVIEW OF INTERACTING COMPONENTS IN LEARNING STYLE

SENSORY RECEPTION CHANNELS (MODALITIES)	CENTRAL processing experiences for enhancing	INTERRELATED ARTS EXPRESSIONS (FORMS)
SIGHT		LANGUAGE
HEARING		MOVEMENT/DANCE
TASTE		VISUAL ART/MEDIA
TOUCH		MUSIC
SMELL		THEATRE/DRAMA



will use, given the option, what works best (preference). Centrally the brain receives the data, stores the new or attaches it to previous material in the memory bank, or draws upon it directly if called upon. Data becomes integrated into our complex network of the right and/or left brain hemispheres. More about this later, but first, a brief discussion on cognitive, motor and social domains. Piaget gives us some ideas on developing mental stages of the cognitive domain which are helpful to providing an appropriate form of instructional activity to "fit" the learner. See Figure 2.

Figure 2

Cognitive Domain

Stages	Sources
Sensorimotor	senses and movement
Concrete	real objects
Semi-abstract	representational forms (pictures)
Abstract	symbolic forms (numbers, words)

He refers to a sequence beginning with the sensorimotor stage, exploring the environment through one's senses and movement; the concrete stage, using real objects; semi-abstract stage, experiencing through representational material, like pictures, which convey no real properties

but relies on experience and memory; and the abstract stage, learning through symbols such as word and number.

The motor domain, the second, includes factors as bodily movement, manipulative motor skills, coordination, sequence and patterning of movements, endurance, sight, hearing, balance, strength, and other related aspects. Most motoric activities concentrate on positions and movements of parts of the body, joint and muscle involvement, and skills. Activities should be within the child's existing or any possible residual abilities.

The third domain focuses on the social mode. Figure 3 shows the forms the social mode may take:

Figure 3

Social Domain

Type of Mode	Forms
independent	solitare parallel
interactional	interpersonal (diad) small group (3-10) large group (10 +)

The appropriate form of the mode for a student may be based on the requirement of the task or it might represent an appropriate level at which the student is mastering social skills. When two or more persons are involved in an activity another element must be recognized since it

can strongly affect the nature of the process. What we are referring to is whether the activity fosters competition or cooperation. The former implies a winner-loser status unless the competition is within oneself to improve performance. The latter element encourages collective and/or supportive efforts for the interactional mode. It is wise to seriously weigh the gains and losses for desired learnings for its use as a motivator, considering the background of the handicapped child. Generally it would be in opposition to the purpose of imaginative and creative development and learning to employ the arts in an interactional competitive manner. The arts derive their benefits in an atmosphere of inner and outer freedom. Competition, in a broad sense, might be internal as a learner attempts to achieve a degree of satisfaction between creative inspiration and the level of expression. The striving toward a closer approximation of one's creative sensitivity and expressive talents may well be man's desire to achieve uniqueness and satisfaction.

ONE FURTHER PERSPECTIVE

As I relate to Susan, a profoundly delayed child in a developmental class, I find she responds to the soft lullaby with freer motion of her arms than she does to a previous piece. She is attentive when this sound is

stopped. The silence is replaced by cries and the stillness by motion communicating her desire to repeat the activity. She distinguishes sound from silence, listens, feels, moves, shows her preference. Brad who "whimpers continously" stops as I quietly rub his hand in a circular motion on my hand drum. The sound is quiet but distinct. He attends to the sound and motion as we alternate tapping and rubbing. He remains quiet as I go on to the next child. He laughs as I use my clown rag doll to lift his hands and arms "up high" and to touch noses. Later he laughs as he watches me repeat this activity with another child.

After teaching learning disabled and educable mentally handicapped in the elementary grades, I received letters. "I liked the way you worked with us. Come back again." "I like the clay and plaster relief I am doing." "I like the way you had us inside of a geometric prison on a strange planet. Mine was a pyramid." We had talked about ancient Roman buildings and what we could learn about the people of ancient Rome from looking at their wall reliefs, mosaics, coins, and sculpture. Within our imaginary geometric prison we had defined the base, pressed ourselves against the planes, thrust our hands and feet into the corners, "felt" the planes and curves and found full body shapes which would fill the volume and form of this outer space environment. We had looked at geometric

models, counted angles and planes, turned the forms to look at them in various positions and at various angles. We had explored these in dance with "weightless" motion and stillnesses to the accompaniment of a theme from "The Empire Strikes Back". I had never seen these children before and they had never "had dance" before.

A classroom teacher talks about a mainstreamed EMR boy in her class. He returns from his arts activities ready to continue the involvement and concentration he had in the arts. His concentration is now in his math or reading text. He achieves recognition for his non-verbal communication efforts, feels happy and satisfied. The teacher is convinced that he would not have been achieving or socially accepted if it weren't for his participation in the arts learning. He has been learning in and through the arts for four years. Recently, I saw this boy with an older brother at a ballet performance in Columbus. The older brother had also been in the arts program. They had found a dimension of awareness and value in the arts interrelated program that they may never have otherwise found.

As teachers of handicapped children, perhaps the most important thing we do is to help children develop positive self-images. We help them to feel good about themselves. Just to find joy, to laugh or to smile, is an essential human experience sometimes unavailable to

the handicapped child in school or even at home. All children need to be freed to make human choices about music or colors or clothing styles, about recreation and leisure activities. Without a wide range of experiences, choices are limited. Children need to feel pride in accomplishment and have others respect their choices. With sensitive involvement in arts learning activities each child can discover his own likes and dislikes and accomplish on his or her own level.

The arts challenge children's perception. Creating with arts media reflects the child's perceptions of his/her world. The arts bring pleasure. They expand horizons. They communicate feelings. When given an opportunity, children will paint or compose music, poetry, or dance about their feelings, their interests and the things they know. Acceptance of these works by others can help the child to feel good about him/herself and accept his/her own ideas, feelings and knowledge as valid.

As an arts educator, I know we need to make others aware of the role of the arts in cognitive learning. The arts <u>are</u> cognitive learning. Performance and invention are processes of the mind, the intellect. Finding meaning in the arts is a process of the mind. However, I do not want to forget the human affective dimensions of learning in, through, and about the arts.

THE TEACHER

It is important for teachers of the handicapped to create a climate of opportunities for choice - i.e. providing learners different ways to experience their learning intellectually, physically, emotionally, and socially. The teacher needs to establish an attitude of no right or wrong answers, show excitement, openness, flexibility of procedures, and facilitate the generation of ideas and imagination. Throughout the process he/she needs to pause periodically to review what has been done and discovered, guessing where it might lead, wonder if other things might have been tried, and finally characterizing what has been perceived in the encounter. He/she performs, questions, and demonstrates. Skillful questioning elicits answers, answering creates involvement, and the opportunities build communications. The teacher,

- provides encouragement;
- acknowledges involvement;
- provides examples of the art work of others in the form of art visuals, poems, stories, and factual material related to curriculum for stimulation;
- establishes the environment (people, physical and creative) conductive to exploration, experimentation, and achievement;

- encourages interpretation by listening to the students' self evaluation of their work;
- provides feedback;
- facilitates organizational efforts of a group with a common concern or those in need of assistance;
- conferences with individuals or groups through clarification and inquiry;
- collects ideas, images, and feelings;
- assists children to make transitions from personal discovery to social exchange or communication;
- allows foci of learning to be experienced with a wide range of media art forms, and intellectual levels (from sensorimotor to abstract imagery);
- recognizes, offers, and assists learners to use different learning styles (modalities of receiving and expressing interfacing with different intellectual levels of development and social modes); and
- discovers and employs the resources within teacher and students alike and reaches into the community to extend the knowledge and appreciations of the aesthetic contributions available for growth.

A White House Conference on Children (1980) issued a "Bill of Rights for the Handicapped CHild." The last "Right" this document establishes is very relevant to the teaching climate we hope the arts in education establishes.

The Handicapped Child Has a Right:

> To a life on which his handicap casts no shadow, but which is full day by day with those things which make it worth-while--with comradship, love, work, play, laughter, and tears -- a life in which these things bring continually increasing growth, richness, release of energies, joy in achievement.

ARTS ACTIVITIES

For the classroom teacher Arts Activities are not used for therapy, occasionally they are employed as an area of instruction, but generally they represent a vehicle through which a learn(er) can use processing skills of awareness, meaning, understanding, expression and evaluation. Product(s) of the arts may represent an expression on a continuum, an end point, or a part of, or component to be stored in the memory for some other meaning yet to emerge. The arts may involve taking something already familiar, varying it in some manner and making it unfamiliar, or taking something unfamiliar and becoming involved with it until it becomes familiar. This activity draws upon the qualities of flexibility and divergent thinking which occur in a non-judgmental environment. Considerable credit for the development of this process, called synetics, can be given to the work of William Gordon (1966).

The arts allow for diversity in how students receive and express themselves. They provide for imagination, creating, and feelings which are associated with right brain hemisphere learning. Learning activities which integrate the logical, analytical processes of the left brain hemisphere with the right provided the learner increased options to use his/her talents. Castillo (1974) believes that there are four elements important in this

approach to learning. They are: the cognitive domain, which is associated with intellectual functioning and the acquisition of knowledge; the affective domain, which is concerned with our clarification of feelings, attitudes, and values; the readiness-awareness area, which refers to student and teacher readiness (knowledge, skills, attitudes, expectations); and responsibility, which is taking charge of ones learning, identity development, and controlling ones own behavior. The four elements are interrelated and overlap with each other.

Six steps are identified and suggested for classroom teachers conducting arts activities.

1. Establishing a FOCUS. With student creative involvement and the teacher's guiding encouragement, specific aspects of the general topic should be identified as the focus of the ability. These could include people, interacting incidents, feelings, values, movement, conflicts, space, color, sounds, etc. Student-teacher inquiry will help to facilitate the process. Through the interaction students will be able to sense feelings and understandings of self and about others and to share their awareness of the situation.
2. Determining the OBJECTIVE(S) which lead to

learner outcomes, such as attitudes, knowledge, and skills. Consideration should be made to allow for self selection of the modes appropriate for the students and task and the organization of the outcome, i.e. to what degree do the expressions integrate into a project of the whole class as with creative dramatics or do they represent independent expressions around the topic.

3. Locating and selecting MATERIALS and RESOURCES for participating in the activity. Persons performing specific roles should be indicated. The arts teachers in a school or district can help here. Communicate with them. Let them know your needs.
4. Developing the PROCEDURES by which the activity will be accomplished.
5. IMPLEMENTING the expressive arts activities, allowing sufficient time (planned and free) for task completion.
6. EVALUATING the expression(s). Examine the impact of the experience so to rechallenge the student's thinking during the follow up session for awareness, meanings, appreciations, understandings of others/self, social acceptance,

accomodation of self for/with others, and

further pursuits to be encountered.

Enhancing learning through achievement and social skills is recognized as a desired outcome of education. As teachers we need to first recognize all students as learners, capable of becoming knowledgeable and skilled at some level, when given the chance to use their talents. With the arts infused in the curriculum students will have greater opportunity to respond with and through their talents.

A PROCESS FOR LEARNING IN AND THROUGH THE ARTS

Observation of teaching tells us that teachers most often show children how to do something or tell them how to do it. Yet many researchers in developmental psychology and in learning stress that the individual learns best through experiencing. Alexander Frazier (1976) talks about the child "adventuring" or moving out to find new images and impressions to make hunches and guesses to confirm and correct. After "adventuring" the child must "master" or cope with the new images and impressions.

Jerome Bruner (1970) hypothesizes that "... to the degree that one is able to approach learning as a task of discovering something rather than 'learning about' it, to that degree will there be a tendency for the child to carry out his own learning activities with the autonomy of self-reward or properly by reward that is discovery itself" (p. 96).

Piaget's study of children's intellectual development concludes that intelligence develops as children act on what is around them and make it truly their own. One of his books is entitled To Understand is to Invent (1973). He describes the learning process in young children as one in which they act out or become a phenomenon they

have observed in their environment. They draw their impressions, dance the movements they find, and play act about people and situations. They mimic sounds and make up songs as they play. These activities allow for the assimilation and accommodation of information. The arts in education help children to both adventure and master, and to assimilate and accommodate. They help children to discover and to internalize information.

The creative artist, choreographer, playwright, composer, dancer, sculptor, actor and so forth observes the natural, man-made and people environment. He/she reads, listens, observes, thinks, feels and discovers. From these processes the artist creates. Some artists record realistically, others convey impressions attending to patterns, shapes, relationships, qualities of time, space or energy. The raw material of creation is in the world around and the world within the artist. It is in this same way that the teacher creates learning situations in and through the arts for children. The teacher reads, listens, oberves, thinks, feels and discovers. He/she discovers the inherent sounds, movements, conflict, mood, rhythm, style, line, space pattern and so forth in the reading of stories and poems, in science, math and social studies. The teacher helps children disccver and use these elements in their environment to invent and create through arts media.

The following process may take place in one hour or over a period of several days or weeks. It may be simplified or expanded according to the age and needs of the students. It is a process of discovery, discussion, conceptualization, experimentation, decision making, problem solving, creating and evaluating.

Step I - Getting Ideas - A Perceptual Experience

As mentioned, ideas exist in the environment, in inner feelings, in the order of phenomenon, in the products of all artists. Read fact and fiction, the art work inspires, through its words, events, and moods. When concerned with utilizing the arts to enhance the learning of children, read about the subject matter or experience the phenomenon. You will find inherent arts elements. These include sound, line, force, movement, shape, color, conflict and drama, pattern and sequence. Share the perceptual experience, the pictures, the book, the music, etc. with students. Allow them to discover the elements and concepts you had previously found. Many times they find more ideas in the material or phenomenon than you did. Children will often share past perceptions during this phase of the arts in education process.

Step II - Write About, Talk About, Sketch

Make lists of descriptive words in relation to the experience in Step I, verbs and adjectives work well here.

Compare, classify, and/or sequence perceptions. Discover relationships. Poems or short stories may be written about the events, phenomena, etc. Collect pictures and objects for display.

Engage children in verbal or nonverbal communication to build their involvement. All children should have a chance to contribute to this phase of the process. It is mainly a process of translating what is seen, heard, or even smelled, felt or tasted into words and/or non-verbal. Pictures, pantomime or movements that are imitative of the heard, felt or observed phenomena can be considered nonverbal communication.

Step III - Talk About Commumicating Ideas Through the Arts

Visual, verbal and auditory resources in the arts should be used during this step. The teacher could read poems on the subject or show illustrations of art work from books about the topic. Art and music teachers or supervisors could be asked for resources or suggestions such as records or art prints, book, film or slide resources which are suitable to the subject matter being discussed. The work of the artists could be discussed. What ideas are being communicated and how? Why were the particular instruments, rhythms, movements, colors, etc. used? Are there elements of exaggeration or distortion? Is there fantasy or humor?

Style and subject matter elements of the arts of various cultures should be described and related. The arts of tribal societies are vital to the life and death situations of these people. The arts in these cultures are not meant for ornamentation, decoration or spectation. They are rite and ritual, prayer, protection and praise.

After perceiving and discussing the works of other artists the children and teacher should discuss their own interests. The possibilities for art, music, dance, drama or creative language that they find as possible within the focus. Arts come from the interests, concerns and pleasures the children have found in the previous two steps. What art form can be used to best communicate the ideas and feelings the children have discovered. What types of sound, movements or media can we use? Do we want to convey our ideas realistically or convey only our impressions of the phenomenon? Do we want to fantasize, exaggerate, or use humor to bring out our feelings or ideas?

Step IV - Selection, Adaptation, Exploration and Direct Teaching

There are varying ways this step can be accomplished. Children can be guided in this step or can be allowed to explore individually or in groups. New media and techniques can be introduced and their use explored.

Verbs and adjectives can become movements or sounds which are explored with various instruments or body parts. Mime gestures can be explored with a mirror or a friend. Drama situations and parts can be improvised and tape recorded. Various sketches can be made. From these explorations and improvisations materials must be selected and adapted.

Step V - Setting Boundaries

Possible boundaries include formal organization of the work, time, length or space limits, inclusions and exclusions. Art is purposeful. The problem solving boundaries set by the student(s) or teacher should enable the communication of ideas, feelings or understandings. They should be narrow enough for each child to use careful thought and planning yet broad enough for each child to use his/her talents and succeed. This is not as difficult as it sounds. The following are examples to stimulate thought.

- Working as a group find textures and patterns in this building and take rubbings of them. Cut and paste these rubbings to produce a large medieval style dragon or sea monster on the bulletin board.
- Select two movement verbs from the list made after we sat outdoors observing the fall day. Explore various ways each of these words can be performed

by your whole body or its individual parts. Compose a movement sequence in an A B A form. The verb you explore in the beginning of your dance also ends the dance. In the middle use your second word.

- Let's see if we can read this poem with a musical accompaniment in the background. I'd like groups of two children to select an instrument with which they experimented and create a sound which sets a mood for the poem line that is assigned. Both children should make decisions about how to read the poem line and how to accompany it. One child will then read while the other accompanies.
- We saw and talked about the many people we observed on our walk downtown. I'll bet each one has some kind of conflict or dramatic event in their lives each day. Choose one character to be and create a very short silent drama about that person. Show the conflict only through gesture and show resolution of that conflict. You may work with a partner if you would like. We will then put these short dramatic events into a sequence called "About Life in Our Town." Perhaps we can share our play with another class. You have 20 minutes to complete your part of this assignment. I will want to see each person's contribution starting at 10:20.

Step VI - Talking About the Product and Process

This step can take several forms. First, it can focus on comparing, classifying and relating products. With young children we often focus on similarities and differences among several products. We may point out concepts being taught in other subjects by finding examples of these in art work. Concepts may include farness and nearness, colors, examples of lines, angles or shapes, loudness, patterns, use of particular body parts and so forth.

A second focus on the product is one which assesses the product in terms of the original problem boundaries and successful communication.

Children might also be led to focus on one thing they really like about each work and try to tell why that aspect "caught their eye" or ear. Children might discuss their own work in terms of the decisions they made and the problems they encountered. They might speculate about the "what ifs" and make decisions about trying something similar again, but with some changes.

Examining an experience is an important aspect of learning since it provides a basis for awareness and subsequent development. There are two informal systems that can be employed to measure and determine the level of participation and accomplishment. The first is a closed system. Generally it consists of observing the

frequency of predetermined desired behaviors by a teacher or another party on a checklist over a designated period of time. The other is an open system. It, too, is generally accomplished through observation, however the items are generated and noted during the activity or a discussion session following the experience. Another method called a self report is sometimes used. Students are asked to keep an on-going record of events, feelings and ideas or to respond to a checklist noting behaviors they were aware of during or following the activity. Asking students to monitor events during an activity may well interfere with the spontaneity of the experience and the advantages and disadvantages should be carefully considered. This second method is subjective, whereas the former one is objective. If the activity is predominently cognitive, the familiar paper and pencil measure for recall, comprehension, and application may be employed by the teacher. It tends to have a logical or analytical basis for the items.

Another method of examining experiences is outlined below. It asks students to become personally involved in the process of taking note of ideas, feelings and appreciations. It is a method for "talking about the arts". This process has been used successfully from young children to adults. It can be applied to experiences from the most basic level of awareness to the abstract and employed with an individual and in a group.

TALKING ABOUT THE ARTS: A PROCESS APPROACH

Level I Describe what you see (saw), hear (heard), feel (felt) specifying as much detail as possible. This level solicits recall or observation of the direct phenomena as noted by the students; the outer appearances.

- Identify the medium, the instruments, the materials, the basic movements (skips, hops, etc.), key expressions
- Depict the subject(s) in the painting, poem, music, etc.
- Convey the art elements, the shapes, colors, sounds, identifiable movements, the rhythm, tempo, gestures, etc.

At this level the students become involved in taking inventory of everything they became aware or during the experience using their five senses.

Level II Go beyond the description and analyze the organization and the relationships of the work. Relate the elements described to each other - the color to the subject, the tempo to the character, the gestures or energy to the work. Consider compositional aspects such as rhythm, harmony, balance, proportion. How is it put together? Craftsmanship? Musicianship?

Technique? Compare two sections of the music, two areas of the painting. Establish logical relationships.

Level III Speculate and analogize. What could it mean? Discuss moods, feelings, emotions, expressive qualities. Use personal identification with animate and inanimate objects pictured or actions taken in related events of a story, play, or dance. Ask the student to empathize with the objects' feelings, sounds, etc. Imagination is prime.

Level IV Assess the work on the basis of the foregoing discussion. Justify all judgments in the previous statements. Make personal decisions as to the artist's, composer's, or choreographer's intent or meaning. How effective is the work? Does it communicate, involve, stimulate? Be able to accept divergent thinking and diversity of individual valuing and meaning. There are no right or wrong answers.

Inquiry can be used to examine experiences in all areas of the curriculum. Two other methods might be noted in that they may be helpful to the teacher and students. Stoddard (1981) proposes four levels of inquiry responses:

Descriptive Questions - solicit recall or observation of information, fact, or descriptions.

Activities tend to be imitative, i.e. show me...

Explanation Questions - solicit theorizing, calling for the use of information or fact to establish logical relationships.

Activities require discriminating and making choices, i.e. what might be a better way?

Expansion Questions - solicit exploratory responses, calling for the use of information or act in creative or imaginative ways to build new relationships.

Activities generate unique ways, i.e. suppose that... what if... let's imagine...

Evaluative Questions - solicit responses which reveal a personal bias, preference or values, or making a judgment based on appropriate data.

Activities foster appreciations, understandings, accommodations, and further pursuits, i.e. how did you come to select this means... what would you change and how... what would you like to try now...

The other method was developed by Judy (1974). He proposed a four level developmental system designed to facilitate progressive levels of responses using literary works.

Level I: Understanding

Teacher: inquire for basic meaning i.e. what did...
Student: figure out the meaning through a few short questions.

Level II: Interpreting

Teacher: inquire in order to explore relationships within the literature, i.e. how do... why did...

Student: discuss beyond the surface; find levels of meaning; connect to personal experiences; note relationships; probe into parts.

Level III: Relating

Teacher: encourage students to bring their own values and experiences to the literature, i.e., how would... can you recall... have you ever... how did you feel when...
Student: draw from own experiences, concerns, interests, ideas; use open ended questions.

Level IV: Exploring Beyond Text

Teacher: searches for related ideas and ways of extending the discussion into new areas.
Student: discuss, suggest other reading, see/ prepare films, prepare posters, create own literature, participate in dramatic experiences.

INFUSING THE ARTS IN THE CURRICULUM

Each of the following art forms, in itself, offers to the learner a tool to explore, understand, and extend the world within and outside him/herself. However the level of mastery that could be achieved in the forms, alone or in combination, depends largely on the interrelationship of the level of development, guided experiences, and the utilization of talent(s). It is through the latter two that teachers of students with handicapping conditions can have a substantial impact on enhancing their learning.

The arts involve the child in cognitive learning, imagination, visual, spatial, and creative thought. These aspects of the arts are believed to be associated with the right brain hemisphere. The more traditional academic curriculum tends to rely predominently on logical, verbal, and analytical processes which restrict many handicapped children and youth.

In a talent oriented curriculum, the talents through which students learn need to be acknowledged and encouraged. In order to accomplish this:

- let students use their talents
- adapt tools, materials, and procedures to the activity
- increase the range of resources
- have students create their own solutions
- be patient
- expand the options to experience (reception and expression)
- use age interest content
- be willing to be different yourself

LANGUAGE ARTS

Language is a method of communicating feelings and ideas through a system of signs, symbols, gestures, or the like. As an art it can be personal, creative, and original. Listening and reading are means to receive communication, while speaking and writing are ways to express meaning. There are several ways of communicating meaning - such as through gestures (body language), dance, painting, and music. It can involve more than words. Language is regarded as a structured system of symbols, used in the different processes of communication. It can be internal or external. Through it people are able to organize their own thoughts and feelings and they can use it to establish and extend human relationships.

Communication can and is sent but it is not always recognized by the receiver. Whatever form of language the child can use, verbal or non-verbal, it constitutes an ability and needs to be employed whenever possible at his/her developmental cognitive level, through sensory and motoric modalities, and within some meaningful social mode. Figure 4 serves to illustrate different forms and levels of communicative behaviors.

Figure 4

Communicative Behaviors				
Forms	Social Level			
	Asocial		Social	
	Solitary	Responds to Others	Initiates	Interacts
Motoric (push, pull)				
Signal (gestures)				
nods				
points				
holds				
reaches				
claps				
Symbolic				
words				
signs				

Learning through language arts activities can occur alone or in combination with other expressive arts forms. There is a time for waiting and purposeful practice before each new learning. When guided in a supportive and enriching environment language develops. Children learn through specifics first, then after analyzed experiences, they learn generalization. By sharing discoveries, searching for answers, surveying learnings, the student formulates direction.

Progress in listening, speaking, reading, and writing prose and poetry affects all areas of the curriculum.

Each form contributes to building personal competencies such as attention, recall, interpretation, sequencing, styles of expression, and recognizing and sharing feelings.

Symbols become meaningful to the learner in proportion to his/her ability to relate him/herself to whatever the symbols represent. Oral language is the foundation upon which competencies in reading are built. Reading is meaningless unless the reader understands the words and ideas symbolized on the printed page. Graphic symbols mean something when the student connects the representation with the object or experience as he/she knows it. Picture symbols introduce the child to the process of reducing language to symbols whose meanings he/she is able to interpret. Understanding is influenced by life experiences - that what is seen in pictures and real life, how people look, what and how they speak, and the words they use. These experiences lay the foundation for learning the written language.

The visual and performing arts are easily interrelated with the language arts. Listening, writing, reading, or speaking can be inspired by and through music, visual art, movement, and drama. In other areas of the curriculum math, science, social studies, history, etc. language serves to introduce and extend knowledge and skills.

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Three curricula are cited which suggest a scope and sequence for language activities that might be considered when planning a language program for handicapped students. The first program is Moffett's (1976) principal writing forms for grades K-13.

K-3	Pantomime	Dictating and telling stories
	Acting out stories	Song writing
	Free improvisation	Writing captions
	Informal discussion	Writing observations
	Show-and-tell	Calendars and letters
4-6	Guessing games	Writing about pictures
	Charades	Diaries and letters
	Enacting stories and music	Written show-and-tell
	Taking dictation	Writing directions
	Writing from memory	Fables
7-9	Drama workshop	Writing short scripts
	Enacting scripts	Writing dialogue
	Improvisation	Dramatic monologue
	Panel discussions	Autobiography and memoir
	Journals and diaries	Poetry of observation
10-13	Autobiography and memoir (more complex)	Reflection
		Generalization and theory
	Interviews	Literature as script
	Reportage and research	Formal drama
		Chamber theatre
	Profiles	

A second program is Creber's imaginative work called Sense and Sensitivity (1965). He perceives three developmental periods and suggests topics for each.

For C.A. 11: The Rediscovery of the Familiar

Concentration exercises
Memories from nature (rainy days, Christmas morning)
Responding to pictures and photographs from nature
Responding to nature poetry

For C.A. 12-13: The Growth of Consciousness

Scenes describing people, expecially familiar people
Descriptions of their own feelings in real situations
Descriptions of feelings in imagined situations
Critical or workshop examination of writing

For C.A. 15+: Imagination and Morality

Responding to literature of human experiences
Objectifying some of the difficulties of adolescence through literature
Thinking and writing about people in other situations
Dramatization of diametrically opposed roles
Writing from the point of view of others

A third program, The Creative Word (1973, 1974) is presented in six books and is directed to grades 7 to 12.

Book I (Grade 7). Geoffrey Summerfield (author). Emphasis is on close observation, fantasy and imagination, and language play.

Making lists of sensory observations
Observation activities, seeing the unseen and unnoticed
Playing with language in poetry and prose
Seeing relationships
Personal writing
Making up codes
Writing short playlets and stories
Doing interviews

Book II (Grade 8). Richard Peck (author). Emphasis is on the expanding conciousness

of the adolescent, his/her internal thoughts, his/her external and expanding relationships.

Making contact with other people
The animal kingdom
Survival and staying alive
Telling stories
Growing up
Telling opinions

Book III (Grade 9). Stephen Judy (author).
Emphasis is on seeing, describing, and telling about the world around oneself.

Writing about oneself
Seeing people
The world we live in
Actions and reactions
Friends and relationships
Spinning narratives

Book IV (Grade 10). Patrick Courts (author).
Emphasis is on probing beneath the surface to see how things work, on examining how the world is put together.

Motives
Human relationships
What makes things tick?
Problems and solutions
Prophecy

Book V (Grade 11). Stephen Judy (author).
Emphasis is on evaluating what one sees happening in the world; expanding focus is on problems outside the immediate life of the student.

Values and the individual
Making judgments
Taking a stand
Reason and emotion
Commentary
Exploring the media of persuasion

Book VI (Grade 12). Stephen Judy and Patrick Courts (authors).
Emphasis is on the world a student is about to enter; a look at universal issues and problems from the point of view of the individual.

Who am I? or How do we become what we are?
Values in society today
Problems in society: Psychological knots,
media, isolation, dehumanized technology
Popular culture: art or trash?
You, your world, and tomorrow

The teacher needs to present diversity in the responses of students and to encourage them to respond fully, become aware of his/her responses, understand the right for differences or at least tolerate them if they are not similar to theirs, and explore areas of agreement and disagreement.

Language depends on <u>what</u> is being responded to and <u>who</u> is responding, but all responses are unique. As people are different, so are their responses. In a talent oriented program, language abilities, are as the other expressive arts, the tools of learning. Each person owns their own unique abilities and limitations. If desired goals are to be achieved, accommodations need to be made for the learner to use his/her talents in a responsive environment.

The content (the what) needs to be age appealing (relevant) and the activity must offer a range of choices (the how) and levels to respond through language and/or the interrelated arts. The options are almost unlimited.

The child CAN:

- explore inside ideas and feelings

- receive all kinds of sensations through touch, smell, sight, hearing-becoming curious
- smile
- tell others his/her ideas
- share ideas and feelings in a discussion
- put visual objects in a sequence
- appreciate a work of art
- imaging what he/she might create

These are some forms of "SPEAKING" (expressive).

- watch films, videos
- see dance performances
- think about ideas received
- evaluate ideas and feelings
- attend to stories read or signed, tapes and records played

These are some forms of "LISTENING" (receptive).

- make up plays, poems, words for tunes, tunes to a poem or story
- draw a picture
- use pantomime, body language to convey a story
- make a booklet of pictures about people, current events, history
- develop movies, slide and video shows
- develop a pattern of movement
- employ a damce to convey an idea
- lift a finger
- compose a story or poem

These are forms of "WRITING" (expressive).

- formulate ideas on a topic and can choose among them
- use library resources for information
- enjoy various forms of literature
- can follow directions from a manual
- can replicate music from notes

- gather information from magazines and newspapers
- understands what is shared through non-verbal language
- sequences pictures

These are forms of "READING" (receptive).

DRAMA

Drama is not what many people perceive as theatre. Any time two or more people meet to talk, to exchange ideas, to interact in some way - drama results. Theatre is formalized, organized around the intentions of the playwright and demands the participation of an audience. Drama is concerned with the experience of participants. Drama is more common in the elementary grades in the forms of creative dramatics, playacting, and dramatic play. At the secondary level is has become useful to allow students to explore roles, aspects of their personality, and to establish their values and beliefs. Drama draws largely on language skills, that of doing. It can be used to stimulate inquiry into content areas. Children's Theatre is an adult art form - the plays are produced for a child audience.

In the early-middle childhood classroom, drama is considered a way of developing the child, his/her individuality, understanding of people and society, insight into the act or situation in the drama and language fluency. The concern of most drama educators today is in learning <u>through</u> drama and in the expressing and communicating of perceptions and attitudes <u>through</u> drama.

In addition to goals and purposes of developing

the child, drama is an effective vehicle for the learning of language. Moffett (1976) lists the following purposes for drama in the classroom:

1. to promote expression of all kinds, movement and speech harmonizing and reinforcing each other;
2. to limber the mind, body, and tongue;
3. to single out the verbal mode from the others and thus activate speech in particular;
4. to forge drama into both a learning instrument for other ends as well as an appropriate end itself;
5. to make the school experience with language fun and meaningful in children's lives;
6. to habituate students to work autonomously in small groups;
7. to further peer socialization of a language sort not usually possible in school;
8. to gain intuitive understanding of style as voice, role, and stance, and of rhetoric as achieving effects on others;
9. to develop in the more familiar mode of dramatic play those characteristics necessary for the less familiar process of discussing such as attending, responding, interacting, and taking turns;
10. to exercise and channel emotions (p. 101).

He considers drama learning to effect both written and oral skills. Through improvisations the child gains skill in both elaboration and condensation of story skills. Presented with minimal situations, a child can use his/her own ideas to expand and bring the topic

alive. Presented with a lengthy story to dramatize, the child learns to choose the most important events and to capsulize and summarize the events.

Creative drama is not a single technique but rather it includes the aspects of dramatic play, movement and mime, role playing and play making. Drama begins, in the imaginative play of the young child. Peter Slade (1971) states the importance of play in the following way:

> Play is an inborn and vital part of young life. It is not an activity of idleness, but is rather the child's way of thinking, proving, relaxing, working, remembering, daring, testing, creating, and absorbing. It is a fact of life. (p. 1)

Dramatic play must be provided for on the lower developmental levels. A drama corner, housekeeping area, building corner, and/or sand-water area provide the child with many opportunities for natural dramatic play and conversation in the indoor setting, while trees, rocks, and hills are ideal in the outdoor environment.

It has been observed repeatedly that young children typically talk about what they are doing or what they can see in the immediate here and now in which the utterances occur. A drama corner well supplied with costume pieces, props and supplies to improvise settings can stimulate mental representations which support children's conversation. The primary level child is

most interested in constructing real life situations. He/She plays at roles about his/her own life. He/She shops and busies him/herself in the roles of parents, teachers, and community helpers. The equipment and materials of the drama center should support these interests if natural conversation in role playing is to be stimulated. There should be no teacher intervention in the dramatic play of children. He/She should only provide the time and interesting materials with which the child can create situations using his/her own thought and imagination.

Whole Class Drama. As the child develops, dramatic play must become more structured. Imaginative play becomes integrated with reality. The older child must be encouraged to experience imaginatively via identification in social situations often from the present or historical past.

The teacher must help set dramatic problems based on situations and emotions familiar to the child and must promote open discussion with key questions which help children recall the details of a situation. Dorothy Heathcote, a well known educator and drama teacher segments a subject matter chosen by the class into the common experiences inherent in that way of life. She chooses one of these which suit the group and funnels

it into its moments of pressure or tension. She suggests several teaching "registers" or means a teacher can employ when he/she is involved in drama activities with a class. These teacher roles include the role of the "one-who-knows," the "would you like to know," and "I have no idea" registers, the suggester of implications roles as well as the "I'll get what you need," "it's no use asking me" or devil's advocate roles. Each of these teacher positions is suited to the moment and ability of the working group (Wagner, 1976, pp. 37-39).

Questioning is the most important tool that a teacher uses in creative drama to stimulate involvement, committment, and reflection about a drama that explores significant human experiences. Questions must be real, honest solicitations. They must be freeing and non-threatening. The teacher must be willing to take in and deal with whatever answers are solicited. There is no one right answer. Heathcote utilizes such statements as "I just can't imagine...," I've often wondered...," "you know, it seems to me..." and "I've never understood why..." to help children freely contribute their ideas to the drama.

Wagner (1976) categorizes seven varieties of utterances which Heathcote employs in her drama work with children.

1. Questions which seek information or assess student interest - define the moment and stimulate interest in further research;

2. Questions which supply information - Focusing on the immediate problem or task. questions may be worded so that the decisions posed have embedded in them a great deal of specific information;

3. Branching questions - These call for a group decision between two alternative courses of action;

4. Controlling questions - These should not use a controlling tone, but should appear instead as though the teacher is "wondering aloud in a musing way" or "is eager to get on with the action";

5. Questions that establish mood and feeling;

6. Questions that establish belief;

7. Questions that establish insight. (pp. 61-67)

Drama is not concerned with making play productions for the entertainment of other classes or parents. Drama is a way into other areas of the curriculum. Heathcote states the goals of her form of drama as a method:

> To give children an opportunity to examine their own living problems with a new perspective.
>
> To accept, support, and then challenge decision the class makes.
>
> To help students discover that they know more than they thought they knew.
>
> To lead students to see the real world more clearly in light of what is revealed by the imagined one.
>
> To help students capture more and more of what is implicit in any experience.

The vehicles of drama are oral and silent communication both of which are necessary to sustain belief and enable the student to reach into the depths of him/herself for ideas, information and feelings.

Drama Warmups- The teacher must make activities pleasant and nonthreatening. Warmup activities are one option. Warmups should demand concentration and/or stimulate imagination. Judy (1974) suggests the following:

- The mirror. The partners, one person tries to mime the actions, expressions of the other so closely that an observer cannot tell which is the imitator and which the reflection.

- Pantomime. Participants pantomime common actions--brushing teeth, talking on the phone, a person trying to keep from falling asleep in church.

- Objects and animals. "Be a teacup." "Be a butterfly emerging from a cocoon." "Be a melting snowman."

- Moods. Students pantomime joy, happiness, anger, sadness, or a kaleidoscope of moods. (p. 202)

Warmups should deal with moods, gestures, characteristics, actions, etc. which will be needed for the material of the drama topic.

The tools of drama include sound, silence, movement, gesture, dialogue and conflict. As a place to begin with older students, pair them up and ask them to have an argument. One person says only "yes" and the other says only "no." Discuss their varied uses of their voice, the gestures they added with both their face and body parts. How did silence play a role in the conflict? Later a situation can be added to the yes-no conflict to stimulate dialogue improvisation. Students should then add a resolution to the drama event.

Other Forms of Theatre and Drama. There are some other forms of theatre and drama for children which should be noted. They are:

Pantomime - Non-verbal drama situations and movements of work and lend themselves well.

Puppetry - Puppets can be used in many ways, They can speak for the shy child in situational improvisations. They can be used for the improvisation of stories.

Readers Theatre - The reading of scripted play material with dramatic interpretation.

Plays - With children the script for their plays should come out of dramatic improvisation. They can compose their own lines when converting a story into a play or they can read the formal play script and improvisationally speak their own lines. The memorization should be very limited before high school level.

VISUAL ART

Art in education should help students to become more visually observant of the world around. Children should learn to see relationships, sizes, shapes, and details. They need to learn to see how things fit together and work as they do, to be aware of nearness and distance or separate foreground from background; to focus attention. They need to recognize order and variety, similarity and differences. Art should not be confined to ready made projects but should stimulate looking and really seeing, thought, discussion, and the appreciateon of the efforts and progress of oneself and others. Drawing skills are enhanced by looking and seeing, and drawing enhances looking and seeing. Drawing and sketching should lead to the use of a broad spectrum of media.

The focus of art activities in a classroom may be a particular subject. A variety of media, styles, and products can result from the child's engagement with any chosen subject matter. Animals, The City, Spring, African Art, Story Telling Through Art, Ancient Rome. Charlotte's Webb and Myself are examples of subject matter foci for art.

Art activities can focus on an art element, such as line, shape, space, color, movement, volume or

texture. This can be done in any medium. Clay, slide making, collage, paint, print, sculpture, or the design of practical objects can use one art element as a focus. The students can look at and see the use of these elements in the work of artists, in the practical objects of the world and in the natural environment.

Within a social studies context the focus of the art activity could be on a particular style, the style of a period in history and/or a particular culture. Children can be led to discover similarities in works of art from periods in history or differences between the art of various cultures. They can discover the invented signs or symbols of various cultures and invent their own symbols to represent the common things or ideas of their lives. Images that serve as symbols in today's culture include safety signs and symbols, logos used in business and advertising designs. In our culture today and in various past cultures images have been simplified. Look for simplified images in magazines, on television, on packages and in the supermarket. The "look" is different in other cultures and periods of time.

Fine art objects are made to be looked at and enjoyed with no other specific purpose. Art objects are also created for functional utilitarian purposes. Everything the child uses, wears, or plays with, everything

in the environment that isn't natural was designed by a designer and then either hand crafted or machine manufactured. Product design is an important focus for art with students. Can they differentiate between natural and man-made objects, hand and machine crafted. Look at the variety in design of any one object, cups or soft drink bottles for instance. Look at design variations from one culture to another. What about the materials used for the utilitarian objects of various cultures. Of what material did a Plains Indian make their containers as opposed to the Pueblo, Northwestern or Woodland Indians. Which materials are used today? Which are more or less expensive and why? Children can design containers, packages, posters, objects for their environment and their personal pleasure. Products can be designed with a stylistic focus, incorporating various subject matter, from various media and utilizing one or more design elements such as a Southwestern Indian style clay pot with a repeated pattern around the edge and smooth texture. Social studies and art are inseparable.

Art work can incorporate themes from social studies, science, health, and literature. Thematic work can depict reality, alter reality or create new realities. Themes or units have unifying ideas but many singular subjects. Themes can be executed through drawing and

painting, sculpture, printing, or designing a change in the environment.

Many non-art curricular areas have natural art connections. Art can involve measurement; (a bracelet or kite sticks), balance; (a mobile), volume; (change clay form), relationships and patterns. Problems with paper and supplies can be mathematically oriented. Through thematic or subject focus art students can gain self-identity and a feeling of belongingness. They can become conscious of values and the power of art to express values. They learn about other societies and cultures through their art. Scientific literacy is promoted through curiousity, invention, critical thinking, detailed observation, discovery and decision making. Science curricular areas of color, photography, light, shadow, plant and animal life, wind and weather, health and nutrition are natural art connections.

Art cannot be limited to a once a week project. It is intimately intertwined with the whole of our existence. Look at it in its broadest sense.

DANCE

Dance in the classroom should be a creative, inventive endeavor. Set dances such as folk or square dances have their place in education, but should not be the main dance experience of children and youth. When introduced as a part of curricular content or as a means to nonverbally communicate ideas, boys and girls, children and youth become involved and excited about the activity. They explore, experiment, invent and create with their abilities and ideas going well beyond those of their teachers.

Dance should help children to be more perceptive, responsive, and confident. Piaget gives us the idea that "To Understand Is To Invent." Dance and movement inventions can be inspired by many aspects of the curriculum. Just as a professional choreographer is inspired by the events, movements and emotions he/she feels, hears and sees, children can invent from the stories they read, the natural and man-made world they see and the feelings and activities of their daily lives. Any curricular idea which has inherent line and shape, movement or motion, feeling or emotion or rhythm can be used to invent dance.

Stimuli for dance include natural phenomena, stories, poems, characterizations, music and sound as

well as tactile and visual experiences. Through dance children can explore many action words and the use of all body parts. Children can explore the space around them by doing things high and low, forward, backward, sideways and around. Time concepts are explored with slow and fast, acceleration and deceleration, suddenness and sustainment and various rhythmical beats and patterns. In dance children can relate to the teacher, to a partner or small group, or work alone. Children can use their bodies to bend, stretch and twist. They can find shapes or statues that stand, sit, kneel or lie on the floor.

Dance should lead children out in many directions to explore, never close the children in. Encourage exploration in all the above ways - time use - space use - body parts use - energy use. Encourage them to find new ways and different ways to do any one movement. Children must know there is no one set way to skip or jump or to hold still.

Dance is an extremely intimate art form. Perhaps this is why it has not flourished in American education. Where it has been properly taught it has been flourishing. The handicapped child needs the sense of self and body awareness dance brings. Physical and perceptual competnece are built through dance and movement experiences. Thoughts, feelings, ideas, knowledge and stories can be told through dance. Many verbal and mathematical

concepts and scientific ideas can be moved through in dance.

When considering allowing exploration of curricular ideas through dance, the teacher should look for one or more of the following stimuli in the curricular material:

1. scope for varied actions words and use of body parts
2. scope for using different spacial concepts
3. scope for using changes in time, energy and space
4. scope for individual and group work

Line, shape, movement and rhythm are all around us in the natural and man-made environments. Body parts or whole body actions or stillnesses can define lines or shapes on the self, on the floor or in space. The body and its parts are capable of an extraordinary number of movements and movement variations. Movements can be done in rhythmical sequence or without regard to external rhythm. Movements have their own rhythms. Many human ideas and themes can become the focus of dance. Movements can be done with variations in time, space and energy to show feelings or emotions.

Beginning with a purely verbal approach, the teacher can begin the exploration of dance movement with students. Below is a list of body parts, movements the body or its parts can do, the actions the body can control in space, and categories of gestures the body and its parts can explore.

The Body and Its Actions

The body parts:	Can:
whole body	bend
upper or lower half	stretch
right or left side	twist
arm, elbow, hand	travel
torso, waist	vibrate
shoulder, waist	swing
shoulder, neck	bounce
head, hips, knees	thrust
feet, legs	freeze
	advance
	retreat

Body actions:	Gestures:
walk	actions of work
run	actions of play
leap	actions of emotion
hop	
slide	
jump	
skip	
gallop	
roll	
shake	
turn	
stop	
contract	
expand	
rise	
sink	
lean	
vibrate	

Begin with one body part. Explore some of the possibilities listed. Below is a list of Extensions of the actions of the body and its parts. Any of the body actions in the above list can be modified or explored using the words listed below. Dance deals with the elements of time, space, effort and relationships.

In space:	With efforts:	Of:
forward	forceful	mirroring
backward	delicate	shadowing
around	strong	leading
spiraling	weak	following
circling	light	meeting
straight	heavy	parting
angular	noiselessly	above
curving	loudly	below
high		beside
low	With relationships:	between
narrow		over
wide	to teacher	under
sitting	to another child	far
standing	to the room	behind
kneeling	between body parts	touching
lying		passing
		conversationally (action - response)

Begin by asking the students to walk in whatever space is available. They can explore various styles of walking on their own. A signal for "freezing" or stopping in place should be previously established. Select words from the time, space, effort and relationship list to explore through this simple walk. Allow for the fun of adding a style of one's own. A musical stop and go accompaniment can later be added.

When exploring movement for curricular purposes, refinements of meanings are often necessary. This is particularly true when using dance to communicate ideas from nature, science, literature and about people in their environment. Some examples of refinement are listed below:

Refinement

use superlatives - er, est
use diminuatives - er, est

turn, whirl, twirl	forcefully
walk, shuffle, stamp, march	gently
jump, burst, bounce, pounce, drip	angrily
vibrate, shake, shiver	happily
	sneakily
	quietly
	freely
	listlessly
	erratically
	machanically
	fearfully
	joyously

To help incorporate dance movement into your classroom curriculum consider the following ideas:

Dance actions can be combined into sequences

Dance actions can be made into repeatable patterns

Dance actions can communicate the lines, words or feelings of poems and stories

Dance actions can communicate emotions or feelings

Dance actions can be found in the movement of natural phenomenon (leaves scatter, swirl, swoop, float, sind, and stop)

Dance actions can lead or follow music or sound

Dance actions can be stimulated by visual and tactile perceptions (movements can be spiraling, jagged, smoothly flowing, curving, wide, angular, and so forth.)

A Simplified Process.

Below is a simplified version of the process for implementing dance.

1. Look at the man-made or natural phenomenon
   Read about the topic
   Discuss mathematical relationships

2. List:
   - sequences of events
   - action words
   - shape words
   - feeling words
   - mathematical problems
   - gestures

3. Explore the words and actions listed and discussed with movements of the body and its parts in space and in place. Each child can direct his own exploration or the teacher can stimulate thought and movement with modifying words or relationship strategies.

4. Set a simple problem solving framework for the child alone or children in groups to create a short dance sequence or have the entire class explore the story or poem sequence through nonverbal movement.

In addition to the many language and reading connections mentioned, dance can be infused into many subject areas. Concepts of time, quantity, shape, weight, balance, and measurement are natural connections between dance and mathematics. We compose dances for quantity with counting or missing addend problems tackled. Multiplication problems and fractional parts of numbers or music measures becomes frameworks for creative problem solving. Shapes taped on the floor can be danced into, around, and out of. They can become three dimensional prisons to be defined with body shape and motion. Body parts can measure rooms and shapes, steps or leaps can be measured. We can time movements or move until we feel a half-minute is up. Dancers must adjust the size of movements for different stages, they must have an internal sense of time. Dancers use weight and balance alone and with others.

The social studies links in creative dance are often through folk tales and folk songs. The folk dances of some countries tell us about the traditional occupations, clothing, social events, and even the geography. The steps and forms reflect the cultural heritage. However, the traditional ritualistic dances of many societies are too difficult or intimate to the people's rites and rituals to be imitated by others. We often talk about why people in traditional societies dance and make up dances to reflect our own wishes, fears, traditions and

and daily activities. Natural gestures of work, play and prayer are put into rhythmical patterns or dance sequences only by the older more sensitive and aware students.

The natural connections with science include health and anatomy or physiology studies, machines, force and motion studies, formation of the earth and solar system, wind and weather, seed dispersion and plant growth, and many more. To find these connections I read about the inherent motion and rhythms of natural phenomenon. Ideas are plentiful.

MUSIC

Music deals with speech and language. Words, phrases, rhymes and songs are basic components of music. In music students learn to control their voices with inflection, contrast and flow. We all have speaking voices, whispering voices, shouting voices, and singing voices. Have students read a poem or story passage orchestrating it with only their voices. Use whisper voice for part, shouting voice for part, speaking voice for part and a one tone singing voice for part. Speak fast and slow, high and low where appropriate. Divide sections of the passage between boys and girls, solos and groups. Speech is an important aspect of music.

Young children can work with speech on rhymes and chants. Traditional "mother goose" rhymes and street or game chants are excellent beginning places for speech work with children. With older students proverbs, short nonsense poems or even knock-knock jokes can be patterned with various voice orchestrations. The teacher can set echo-chant patterns for children to repeat one line at a time from poems, stories or even the encyclopedia. First set a steady rhythm, next fit the words into the rhythm. Then add voice inflections. Play with your voice. Set a steady beat and use words or phrases

(spelling words, nutritious breakfast items, story vocabulary, things observed on a walk) in chant form. McDonald's uses the chant form in its advertisements. Children remember it. (Big Mac, Fillet of Fish, Quarter Pounder, French Fries, etc.)

Simple melodies can be composed for made up chants or poems by using two or three notes. The call "you who" and the playground call "Johnny's got a girlfriend" use the primary note interval (minor third, try a G-E on the piano) all children initially learn. Questions, answers and multiplication tables can be sung on these two notes. Songs can be composed from simple child-made poems. Later children can compose songs using a five note pentatomic scale. Experiment with the notes C,D,E, G,A for a good beginning.

Music deals with sounds made by instruments both formal and found. Everything in our environment makes or will make several kinds of sounds; desks, paper, heating vents, books, dried leaves, stones, sticks and so forth. Have children explore the possibilities for sound in the natural and man-made objects in their environment. Find the louds and softs, jerky and smooth, highs and lows, fasts and slows. Have the children create rhythms and patterns with the found sounds. Create a found sound "orchestra" with a conductor who

will point to the "instrument" or section of "instruments" to be played and will also indicate softs, louds, fasts, and slows. Students can take turns being the conductor. Tape record the children's compositions and discuss the results.

Sounds are natural to every environment. These may be tape recorded or remembered and transferred to voice or found sound instruments. The sounds heard as we sat on the school steps one winter day included foot steps in the snow and on the sidewalk, a bell clanging in the distance, the rustling of our clothing, cars going by and the school telephone ringing. These sounds were talked about and classified in many different ways, we drew imaginative symbols to stand for the sounds. Groups of children used the symbols to "write" musical scores. They used voices, found sounds and simple instruments to play their score. This technique can be used with imagination. For instance, imagine you are in a pictoral scene from a text or reading book. What sounds might you hear? Sounds can be used to set background music for stories and poems. Sound can take the place of words or names in stories. Give each character of a story a pattern of sounds which will be substituted for the name as the story is read aloud. Many good children's books include sound words which can be played on found or formal instruments.

In the classroom simple instruments can be extremely useful. The body instruments we all have include, clicks, snaps, claps, stamps, rubs and pats. Small percussion instruments are inexpensive and available in many SERRC's. These click, rattle, jingle, scrape, ring, and beat. One or two melodic instruments give children a broader range of creative possibility. These include flutaphones, autoharps, xylophones and recorders. A listing of homemade instruments for classroom use follows this section.

Music deals with listening and is an effective vehicle for developing auditory and memory discrimination skills. In the classroom music which tells a story can be combined with reading, drama, language, art and dance skills. Distinguishing themes, sequencing the story, describing or drawing the characters after only hearing the music, making masks or puppets, and composing music for stories are all activities which can come from listening to story telling music. Music which paints thematic pictures or evokes ideas or even abstract music can later be used for the development of listening skills. With these, imaginary stories or plays can be written to suit musical scores.

When listening to music, concepts of high and low pitch, fast and slow tempo and loudness and softness can

be taught. Children should learn to discriminate different melodic themes and instruments. Not only are auditory and memory discrimination enhanced, but attention spans are increased and relationships between sound and thought images can be built.

Good quality recordings of orchestral or instrumental music should be used for listening activities. Good equipment to play the records or tapes is essential. It would be difficult to ask children to listen to the low fidelity, scratchy sound of many classroom phonographs.

The public library and school libraries often have record libraries. Stories are sometimes contained with records or printed on albums. Some recordings use interspersed narration. The range of music evoking thematic pictures is very broad. Discuss your needs with your school district music personnel or with librarians. They can be of great help in selecting age and ability appropriate material.

The last component of music instruction is movement. Movement is used to explore musical rhythms, sounds, moods and stories. Movement is kinesthetic music and a basic part of musical response for all people. We nod our heads, tap our feet and drum our fingers. Children can use locomotor or stationary movements to feel the pulses of music. They can dramatize music through dance and gesture or they can signal musical movement. Dances

can be composed or improvised to music. Refer to the section on dance.

HOMEMADE INSTRUMENTS*

ANVIL

A blacksmith's anvil makes a clear clink tone when struck with a hammer.

BAMBOO WHISTLE FLUTE

Cut a notch into a foot-long piece of bamboo about two inches from one end. Drill holes about two inches apart from the notch to the other end.

CIGAR BOX UKE

Cut a round hole (three inches in diameter) in the lid of a cigar box. Seal the lid closed. Put three small nails in both ends and stretch three rubber bands across them.

COFFEE CAN DRUM

A coffee can with a plastic cover on one end will make a pretty good drum. A more authentic drum may be made by removing both ends of the coffee can and stretching rubber or animal hide across the openings. Decorate or paint the outside of the can.

COMB AND WAX PAPER KAZOO

Fold a piece of wax paper across the teeth of a comb. Place this between teeth and hum.

COPPER TUBING FLUTE

Make the same as the garden hose flute except that the holes will need to be drilled instead of cut.

FIFTY GALLON BARREL LID GONG

The lid to a fifty gallon steel industrial drum may be suspended on ropes to make an oriental gong.

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* This list was developed by Janey Montgomery, Assistant Professor, Ithica College, New York

FROZEN JUICE CAN MARACAS

Empty frozen juice cans with both plastic and metal lids. May be filled with a small amount of rice, beans, popcorn or sand. Many different sounding instruments can thus be created. Tape the lids securely.

GARDEN HOSE FLUTE

Use a foot-long piece of garden hose corked at one end with holes bored down one side.

GARDEN HOSE TRUMPET

Attach a funnel to a three-foot length of garden hose. Play by buzzing the lips.

KAZOO AND STARCH BOTTLE SAX-TONE HORN

Attach a kazoo to the top of a starch bottle and cut out the bottom to make a tone comparable to the saxophone.

LIGHT BULB MARACAS

Wrap a burned out light bulb with a thick layer of papier-mache. When it dries, break the bulb inside and paint.

ONE-STRING SILENT GUITAR

Mount a single guitar string on a three-foot-long board so that it can be tightened and loosened (large wood screws may be used). If the instrument is held in midair and strummed, little sound will result; but if it is held securely against something hollow, it will resonate and create a great deal of sound. A good teaching aid for the study of vibrations.

PITCH TUNED BOTTLE

Take an empty one pint liquor bottle and fill 90% with water. To get different tunes, place the flat part of the bottle horizontally on the hand and strike with a wooden mallet. Different tones can be created by pivoting the bottle frontwards and backwards.

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RAILROAD SPIKE BELL

Hang a foot-long section of railroad trach with a rope and strike it with a hammer. It makes a beautiful bell tone.

RHYTHM STICKS

Use two foot-long pieces of dowl or broom handle. They may be decorated with magic markers and shellacked.

SAND BLOCKS

Attach or glue two sheets of sandpaper to two wooden blocks. Play by rubbing them together.

SODA CAN SHAKER

Fill a soda or beer can with beans or shot, tape the "zip top" back in place and decorate.

STOVEPIPE TUBA

Solder the large end of a funnel to a long piece of stovepipe. Place a bass horn mouthpiece in the small end of the funnel.

TUNED BOTTLES

Tune eight bottles to the notes of the diatonic scale by filling the bottles with various amounts of water. Play by striking with a mallet or by blowing across the top. Empty pill bottles are excellent for this and are available from pharmacists.

WASHBOARD RHYTHM ENSEMBLE

An old fashion washboard (played with thimbles) may be made into a one-man rhythm section by attaching other noisemakers like gonk horns and bicycle bells.

WASHTUB BASS

An old zinc washtub, a broom handle, and a five-foot piece of heavy string or cord are needed. Place the tub

upside down on the floor. Attach one end of the cord to the center of the tub and the other to one end of the broom handle. Rest the other end of the broom handle on one corner of the washtub. Tighten the cord by rocking back with the broom handle. When the cord is plucked, it makes a bass fiddle tone.

LARGE ERA DETERGENT BOTTLE DRUM & RASP

Good resonance when tapped with hand or mallot. Use the ridges under the handle to rasp with a stick or mallet handle.

USING COMMUNITY RESOURCES

There are many local, state, and national resources which could be helpful to the teacher of the handicapped. This section will be directed to some of those organizations and agencies.

THE LOCAL COMMUNITY

Local community artists, museums, galleries, community theaters, arts councils and musical organizations are often excellent sources of information, performances, or assistance for students. Many local artists are willing to share their work and ideas with students for a short time. They may perform or talk about their experiences. Galleries and museums become exciting sources of information when trips are short and focused on ideas with which the children have been or will be involved. Owners of small galleries or museum docents can occasionally share with students in schools. Slides are available for borrowing from some museums.

School districts sometimes have collections of records, prints, slides or even video tapes. Video tapes can be made by some school districts or high schools from programs in dance and drama on television. Local

radio stations are often willing to record music from their collections onto audio tapes for teachers. One Ohio university branch allows students from a local county M.R.D.D. board school to display their art in the university gallery during spring break week. What a delight for the children! Some colleges share arts field experience students or student teachers with schools even though an art or music teacher is not present as long as supervision is guaranteed by another teacher or principal. Arts students from colleges are often willing to share with children.

Art supplies can be found in many local businesses: A foundry supplies sandstone to carve; a costume maker supplies sequins, buttons, and fabric remnants; an architect supplies paper for blueprints; a photography store gives small quantities of diazon paper to make sun prints; and supermarkets provide paper bags and styrofoam meat trays. Businesses, neighbors and community organizations often have supplies, art work or collections to share with teachers and children.

The popular arts speak about today's society. Greeting cards, record album covers, crafts, utensils and buildings are within the realm of art. Television brings us drama about today and yesterday. We can watch television for observing gesture, listening to background music, finding costume ideas, imitating voice qualities or characteristics.

Movies have themes, sub-themes and climatic moments. How do television dramas build tension? Have the children find out. Popular music has form, thematic content, mood and musical elements to talk about. Magazines on local stands have art prints and examples of many forms of art. Collect and mount pictures. Don't forget the library. Very often all the children and teachers need to do is ask people, "We are studying about _____ do you have any art, books, music, or objects that may have ideas about this for us?" One school has a "gallery" room. The content of this room changes every month. Teachers, children, parents, relatives and neighbors lend to the gallery according to the month's theme. Objects old and new appear along with listening centers and art work. Another school has contracted with an artist and a dancer to use extra rooms as studio space for the year in return for a set number of hours of student contact weekly or monthly. The artists may perform, or teach, or just allow children to observe them at work. It appears to be a mutually happy collaboration. Local community resources are in need of discovery. Ask and listen!

THE OHIO ARTS COUNCIL

The Ohio Arts Council sponsors the Artist in Education Program and the Folk Life in Education program. Both of these programs allow for residencies of artists in schools.

Poets, dancers, visual artists, graphic artists, dramatists and folk artists spend as short as two weeks or as long as a year in residence in a school. These residencies are awarded through grant application to the Ohio Arts Council. In addition to residencies the Ohio Arts Council sponsors performances by professional arts groups through its presentor touring programs in many local communities. Information about these programs may be obtained by writing or calling:

The Ohio Arts Council
727 East Main Street
Columbus, Ohio 43205
(614) 466-2613

THE OHIO VERY SPECIAL ARTS NETWORK.

This organization sponsors Very Special Arts Festivals in the State of Ohio. These festivals are meant to be accessible to all handicapped individuals. They are locally coordinated with both local and grant funding. Grants for these come through the National Committee, Arts for the Handicapped. If you would be interested in such a festival in your area, contact:

Coordinator, Very Special Arts Network
c/o Mr. Darryl Bojanowski
512 Milford Avenue
Columbus,.Ohio 43202

THE NATIONAL COMMITTEE, ARTS FOR THE HANDICAPPED

This organization sponsors arts festivals, model sites and projects in the arts for handicapped individuals. They publish excellent curriculum resource guides and informative material for use by teachers and parents. You may send for their list of publications or ask to be put on their newsletter (The Articulator) mailing list.

The National Committee, Arts for the Handicapped
1825 Connecticut Avenue, N.W. Suite 417
Washington, D.C. 20007
(202) 332-6960

USING COMMUNITY RESOURCES

THE ARTIST -- FOUR APPROACHES TO FOLLOW-UP *

The artist in the school can provide ideas for classroom teachers to enhance children's learning. They should not be considered as entertainment but be a source of inspiration for experiencing the arts. The following approaches describe some direction for follow-up after an artist-in-the-school visit.

1. Learning occurs through imitation, repetition, seeing, hearing, feeling the works of artists. Why not:
   a. have the children repeat something they did with the artist. Re-sing a song, listen to a related recording, repeat a technique taught several times to practice skills.
   b. supplement the work of the artist with that of other artists who work similarly or contrastingly

2. Learning occurs through self-expression and experimentation. Why not:
   a. allow the children to create using the medium of the artist and their own thoughts, feelings and impressions of the world around him/her and within him/herself.
   b. talk about the artist and what may have or did inspire him. All the children to create

* This material is based upon the formulating of Dr. Arthur Efland (1979).

from their own feelings in any medium--writing, art, music, etc.

3. Children learn through problem solving and understanding the affect of their work on those perceiving it and an artist's work on themselves.

   a. "Talk about" a work of the artist. What did the child hear, see, feel, what was the medium, the subject matter, what arts elements were used in the work. Did they perceive a repetition? a balance? How did the actor's voice tone, posture, relate to the character? How did any one element relate to another? What could it mean? What could the artist, composer, playwright, etc. be trying to communicate? Was the work effective? (See Section 4, Talking About the Arts: A Process Approach).

   b. Set a creative problem for the children. They must communicate something specific in their work. e.g. compose a short composition using found or voice sounds to communicate the ideas of their walk outside or trip to COSI, etc.

   c. Use the artist's medium to illustrate or communicate a story or a segment of a story or poem.

   d. Communicate one of the artist's ideas in another

way--song, poem, story, art, etc. Communicate an idea about something which would come before or after the idea depicted in the work of art, music, mime, etc.

e. "Talk about art" or something a student in the class has created or invented.

4. Children learn through perceiving the individual segments which comprise the whole. Say a potter emphasized texture--find texture on selves, in room, etc. This could be done with any element of a work of art--gesture of a mime, rhythm of a jazz group, color of a painter, body part movements of a dancer, forms as used by a sculpture.

a. All arts elements can be found in the man-made and natural environment.

b. Children can create and invent concentrating on one element rather than trying to communicate something external to the art work itself. e.g. Creations of color, shapes, rhythm, sound, movements which experiment only with the element and have no "meaning" beyond the pleasing effect of their organization into a wholeness.

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